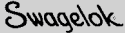


# CLEVELAND ART





**Museum Hours**  
Tuesday, Thursday,  
Saturday, Sunday 10:00–5:00  
  
Wednesday, Friday  
10:00–9:00  
  
Closed Monday  
**Telephone** 216-421-7340 or  
1-877-262-4748  
**Website** [www.clevelandart.org](http://www.clevelandart.org)  
**ArtLens App** Wi-Fi network “ArtLens”  
Supported by   
**Membership** 216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)  
**Provenance Restaurant and Café**  
216-707-2600

**Museum Store** 216-707-2333  
**Ingalls Library** Tuesday–Friday 10:00–  
5:00. Reference desk: 216-707-2530  
**Ticket Center** 216-421-7350 or  
1-888-CMA-0033. Fax 216-707-6659.  
Nonrefundable service fees apply for  
phone and internet orders.  
**Parking Garage** 0–30 minutes free;  
\$10 for 30 minutes to 2 hours; then \$1  
per 30 minutes to \$16 max. \$10 after  
5:00. Members and guests \$6 all day.

**Cleveland Art: The Cleveland  
Museum of Art Members Magazine**  
Vol. 56 no. 4, July/August 2016  
(ISSN 1554-2254). Published bimonth-  
ly by the Cleveland Museum of Art,  
11150 East Boulevard, Cleveland, Ohio  
44106-1797.

POSTMASTER: Send address changes  
to Cleveland Art: The Cleveland Muse-  
um of Art Members Magazine at the  
Cleveland Museum of Art, 11150 East  
Boulevard, Cleveland, Ohio 44106-1797.  
Subscription included in membership  
fee. Periodicals postage paid at  
Cleveland, Ohio.

**Magazine Staff**  
Managing editor: Gregory M. Donley  
Senior editor: Kathleen Mills  
Assistant editor: Sheri Walter  
Education listings: Liz Clay  
Performing arts, music, and film:  
Michael McKay  
Design: Gregory M. Donley  
Gallery game: Vessela Kouzova  
CMA collection photography:  
Howard T. Agriesti, David Brichford,  
and Gary Kirchenbauer  
Editorial photography as noted  
Production assistance: Anna Richard

**Questions? Comments?**  
[magazine@clevelandart.org](mailto:magazine@clevelandart.org)



IN THIS ISSUE



**Exhibitions** Short descriptions of  
current exhibitions.



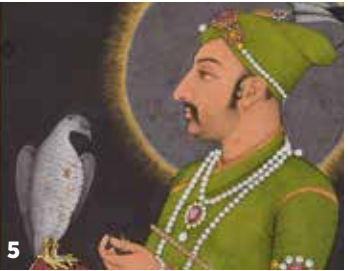
**Myth-Mash** CWRU professor  
Jenifer Neils finds parallels be-  
tween Rubens’s *Diana* painting and  
a famed sculpture of Hercules.



**Film** Classic boxing movies plus  
new and restored films from  
around the world.



**Cleveland International Piano  
Competition** Pierre van der  
Westhuizen offers an overview of  
this year’s edition of the triennial  
event.



**Art and Stories from Mughal  
India** Sonya Quintanilla introduces  
the dazzling painting tradition of  
the Mughal Empire.



**Ten Decades of Movies** John  
Ewing traces the history of the  
CMA film program.



**MIX Returns** The biggest MIX of  
the year is slated for the first  
Friday in August.



**Events and Programs** Talks,  
classes, and experiences.



**Elegance and Intrigue** Guest  
curator James Wehn talks  
French 18th-century prints  
and drawings.



**Centennial Loans** Masterworks  
visiting Cleveland in honor of the  
museum’s big birthday.  
Portrait of Helen Sears (detail), 1895. John Singer Sargent  
(American, 1856–1925). Oil on canvas; 167.3 x 91.4 cm.  
Museum of Fine Arts, Boston, Gift of Mrs. J. D. Cameron  
Bradley, 55.1116



**Ohio City Stages** Outdoor world  
music concerts on the street near  
Transformer Station.



**Gallery Game** Mash-ups.

**Congrats and Welcome**  
Heather Lemonedes (left) is  
promoted to chief curator  
and Cyra Levenson (right)  
joins the museum as director  
of education and academic  
affairs.

FROM THE DIRECTOR

Dear Members,

I’d like first to thank everyone who participated in the festivities with which we celebrated the museum’s milestone anniversary on June 6 and 7. Our Centennial is a year-long celebration, however, and events will continue throughout the year; we invite you to join us, and to enjoy all the many special programs that we are planning. Next on the exhibition agenda, opening at the end of July, is *Art and Stories from Mughal India*, a dazzling show that takes as its starting point our recent acquisition of the spectacular Benkaim Collection of Mughal paintings and that explores the arts of India during the long period of Mughal rule. Sonya Quintanilla writes about it on page 5.

We continue to refine this magazine with an eye to offering readers a beautiful as well as useful and interesting publication, and to making the best use of our (your) resources. To that end, you will notice that the large pull-out calendar in the middle of the magazine is now printed on the same paper as the rest of the publication. This simplifies production and saves quite a bit of money. Note also that we have added a new feature to our web-site that makes magazine articles available not only as part of a download-able PDF of the entire magazine, but also as individual articles designed to be easily read on a smartphone. See [cma.org/about/magazine](http://cma.org/about/magazine).

Finally, as you may have seen in the news back in May, the museum has recently filled two very important positions. First, I am pleased to announce the appointment of our own Heather Lemonedes, longtime curator of drawings, as chief curator. Second, beginning this summer, Cyra Levenson—currently curator of education and academic outreach at the Yale Center for British Art (and a graduate of Oberlin College)—will assume the senior post of director of education and academic affairs, with responsibility for the museum’s numerous and far-reaching educational efforts. I am delighted with both appointments, and I greatly look forward to an exciting future as, together, we embark upon our next hundred years.

Sincerely,

William M. Griswold  
Director



HOWARD AGRIESTI (LEFT AND RIGHT)



**Art and Stories from Mughal India** July 31–Oct 23, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition features 100 paintings and 40 objects that celebrate the dazzling and influential painting tradition of the Mughal Empire from the 16th to 18th century. With the recent acquisition of the Catherine Glynn Benkaim and Ralph Benkaim Collection, the Cleveland Museum of Art is now home to some of the world’s finest examples of this engaging and vibrant art form.

Supported by Glenmede Investment and Wealth Management

**Stag at Sharkey’s: George Bellows and the Art of Sports** Through Sep 18, Julia and Larry Pollock Focus Gallery. Images of sport punctuate the career of George Bellows, best known for his boxing subject *Stag at Sharkey’s* (1909) in the CMA collection. This focus exhibition showcases two dozen works alongside the masterpiece.

Presenting exhibition sponsor: Hahn Loeser Media sponsor: *Cleveland Magazine*

**BIG: Photographs from the Collection** Through Oct 9, Mark Schwartz and Bettina Katz Photography Gallery. Eight spectacular, large-scale photographs made between 1986 and 2014 explore new, immersive relationships between viewer and image.

This exhibition is funded by the Friends of Photography of the Cleveland Museum of Art. Exhibition booklet generously supported by Herbert Ascherman Jr.

**Muhammad Shah’s Royal Persian Tent** Now extended through Aug 21, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, stars in a special focus exhibition.

**The Flowering of the Botanical Print** Through July 3, James and Hanna Bartlett Prints and Drawings Galleries. Celebrating the centennials of the CMA and the Cleveland Botanical Garden, this exhibition traces the history of the fruit and flower print.

Supported by Gloria Plevin and her late husband, Leon Plevin



**The Pranksters** c. 1798. Charles-Melchior Descourtis (French, 1753–1820), after Frédéric Schall (French, 1752–1825). Wash-manner etching and engraving; 46.4 x 37.4 cm. Gift of the Print Club of Cleveland in honor of the museum’s 100th anniversary, 2015.150



**Last Days of Village Wen** (detail), 2011. Ji Yun-Fei (Chinese, born 1963). Ink and color on paper; 37.8 x 953.2 cm. The Severance and Greta Millikin Purchase Fund, 2012.99

**Elegance and Intrigue: French Society in 18th-Century Prints and Drawings** July 16–Nov 6, James and Hanna Bartlett Prints and Drawings Galleries. More than 90 prints, drawings, and decorative objects exemplify the final decades of the *ancien régime* through the French Revolution and the early years of Napoleon’s empire.

**Jon Pestoni: Some Years** Through July 10, Transformer Station. The Los Angeles–based painter’s first solo museum exhibition.

**Converging Lines: Eva Hesse and Sol LeWitt** Through July 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. This exhibition celebrates the close friendship between two of the most significant American artists of the postwar era. Many of the approximately 50 works have not been exhibited publicly for decades.

Organized by the Blanton Museum of Art and made possible by the Henry Luce Foundation, Lannan Foundation, Agnes Gund, Jeanne and Michael Klein, and the Dedalus Foundation

**Ji Yun-Fei: Last Days of Village Wen** Through July 31, gallery 240A. *Last Days of Village Wen* depicts a fictional story addressing environmental issues and mass human migration in contemporary China. Other works in the show include traditional paintings.

Exhibition catalogue made possible by the generosity of June and Simon K. C. Li.

**Dan Graham/Rocks** Aug 13–Dec 4, Transformer Station. Organized in collaboration with the artist, this exhibition revolves around Graham’s long-standing interest and involvement in the history of rock ‘n’ roll.

# Art and Stories

Dazzling paintings and luxurious objects tell tales from Mughal India

**EXHIBITION**  
**Art and Stories from Mughal India**

July 31–October 23  
Kelvin and Eleanor Smith Foundation Exhibition Hall

**APP**  
Explore the world of Mughal history, art, and literary traditions with the app developed for your smartphone, available through iTunes or Google Play. Follow the links from [cma.org/mughal](http://cma.org/mughal).

The inspiration for this major exhibition on the occasion of the 100th anniversary of the Cleveland Museum of Art was the December 2013 acquisition of works from the Catherine Glynn Benkaim and Ralph Benkaim Collection of Deccan and Mughal paintings. Made between the mid-1500s and mid-1700s, when the Mughals ruled India, the Benkaim Collection paintings have brought the museum’s holdings in this celebrated genre of Indian art to the level of comprehensive and world class. As a gift to our visitors during our centennial year, *Art and Stories from Mughal India* will be free to all. Also free to anyone anywhere is the innovative *CMA Mughal* exhibition app, in which the curator relates stories and describes paintings; the app includes hyperlinks to an illustrated audio glossary of names and terms and 100 short tweetable facts about the 100 paintings on view.

**Sonya Rhie Quintanilla**  
George P. Bickford  
Curator of Indian and Southeast Asian Art

**The Mughals**  
As can be seen in the art, the Mughals themselves were inherently multiethnic and multicultural, and these characteristics were indispensable for their success. Babur (1483–1530), who founded the Mughal dynasty of India in 1526, was the eldest son of the ruling family of Ferghana, a principality in eastern Uzbekistan. He was of mixed Mongol and Turkic descent and traced his lineage to both Chingiz (aka Genghis) Khan (died 1227) and the Turko-Mongol conqueror Timur (died 1405).

Babur was a bibliophile, and in his extensive memoirs he refers to his copy of a history of Timur, which often informed his decisions and military maneuvers. Babur’s son Humayun ruled from 1530 to 1556, with a 15-year hiatus in exile spent partly at the Safavid court in Iran. Upon his reconquest of



**The parrot mother cautions her young on the danger of playing with foxes** recto of folio 32 from a *Tuti-nama* (Tales of a Parrot), c. 1560. Attributed to Dasavanta (Indian, died 1584). Opaque watercolor, gold, and ink on paper; 20.3 x 14 cm. Mughal India, made for Akbar (reigned 1556–1605). Gift of Mrs. A. Dean Perry, 1962.279.32.a





**Posthumous portrait of the Mughal emperor Muhammad Shah (r. 1719–48) holding a falcon** 1764. Muhammad Rizavi Hindi (Indian, active mid-1700s). Mughal India, probably Lucknow. Opaque watercolor, ink, and gold on paper; 14.6 x 10.2 cm. Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.347.a

India in 1555, he brought to Mughal imperial identity a deep admiration for and emulation of Persian court culture, which included being thoroughly conversant in poetry and literature. His son Akbar (reigned 1556–1605) recruited hundreds of Indian artists to work in his imperial atelier, and they incorporated the exuberance and fervor of Indian painting into scenes of dramatic action that Akbar enjoyed. Mughal painting is thus defined by its synthesis of multiple elements: Turko-Mongol dynastic ideals, Persian language and literature, the experience and training of Indian artists from diverse regional traditions, and selective appropriation of various European artistic sources brought by missionaries and merchants.

The results are dazzling. Imperial resources were poured into the acquisition of high-quality materials for making the paintings, including pigments made from gold, silver, lapis lazuli, and other costly ingredients. Artists whose work the emperor favored received weekly rewards, and careful accountings recorded the value of illuminated books in the Mughal collections. These books

were housed in the treasury or the women’s quarters, and select volumes were strapped to the backs of camels and taken on military campaigns. Women of the harem were encouraged to be multilingual and highly literate patrons themselves. The appreciation of art and literature was an essential component of life among the Mughal elite.

**The Exhibition**

In eight sections, the exhibition traces the story of the Mughals of India through 100 paintings drawn from the CMA collection. Four of the eight sections focus on a specific story: Tales of a Parrot, Life of Jesus, Story of the Persian Epic Hero Rustam, and Romance of Joseph the Prophet. Whenever possible the paintings are displayed double-sided to show complete folios from albums and manuscripts, a constant reminder that they were made to be part of a larger book or series.

Sumptuously designed to evoke the spaces of Mughal palace interiors and verandahs where paintings were kept and viewed, the exhibition opens with a 25-foot-long 16th-century floral arabesque carpet, rarely seen because of its scale. The first two galleries are devoted to Mughal paintings made for Akbar, who saw to it that his copies of fables, adventures, and histories were accompanied by ample numbers of paintings. On view will be some of the earliest works by celebrated named artists, such as Basavana and Dasavanta, and the culminating scene from the *Hamza-nama*, 70 cm in height, one of few surviving pages from this massive 1,400-folio project in which the Mughal style became thoroughly synthesized.

The next two galleries explore the relationship between Akbar and his oldest son, Salim, whose birth in 1569 was cause for great celebration. By 1600, Salim was ready to lead the empire and mutinously set up his own court where he brought paintings, artists, and manuscripts from Akbar’s palace and commissioned new works, such as the illustrated *Mir’at al-quds* (Mirror of Holiness), a biography of Jesus written in Persian by a Spanish Jesuit priest at the Mughal court, completed in 1602. Like the *Tuti-nama* (Tales of a Parrot), the *Mir’at al-quds* manuscript is remarkable not only for its historical importance and artistic beauty, but because it survives nearly intact, though unbound, with few missing pages. Both manuscripts, crucial for the study of Mughal painting, are kept in the collection of the Cleveland Museum of Art, and most of their folios have never before been shown.

**Imperial resources were poured into the acquisition of high-quality materials for making the paintings**

**TALKS**  
**Curator Chats: Art and Stories from Mughal India** Every Tue at 12:00, starting Aug 2. Limit 30. Free.

**Gallery Tours** Aug 9–Oct 9, Tue at 11:00, Thu and Sun at 2:00. Limit 25. Free tour ticket required.

**FILM**  
**Jodhaa Akbar** Sun/Aug 21, 1:00. Directed by Ashutosh Gowariker.

**Dagger** 1600s. Mughal India. Steel, jade, ruby, and gold; h. 28.9 cm. The Metropolitan Museum of Art, The Collection of Giovanni P. Morosini, presented by his daughter Giulia 32.75.264

The story of the Mughals continues with works made for and collected by Emperor Jahangir (the name Prince Salim took after the death of Akbar in 1605), his son Shah Jahan (reigned 1628–58), and grandson Alamgir (reigned 1658–1707). This period spanning the 17th century saw the production of some of the most exquisite paintings and objects. Textiles, courtly arms, garments, jades, marble architectural elements, and porcelains—some generously lent by the Asian Art Museum of San Francisco, Brooklyn Museum, Harvard University Art Museums, and Metropolitan Museum of Art—bring to life the painted depictions of the Mughal court’s refined splendor at the height of its wealth.


Concluding the exhibition is a large dramatic gallery, painted black in keeping with depictions of the interiors of 18th-century Mughal palaces, with paintings framed in gold, hookah bowls, enamels, a *vina*, lush textiles, and a shimmering *millefleurs* carpet. The assemblage celebrates the joy in Mughal art of the mid-1700s. The scenes predominantly take place in the women’s quarters, where the emperor Muhammad Shah (reigned 1719–48), who was largely responsible for the



**The Flagellation** from a *Mir’at al-quds* (Mirror of Holiness) of Father Jerome Xavier, 1602–4. Mughal India, Allahabad, made for Prince Salim (1569–1627). Opaque watercolor, ink, and gold on paper; 22.3 x 13.3 cm (image). John L. Severance Fund, 2005.145.23

**Women enjoying the river at the forest's edge** c. 1765. Mughal India, Murshidabad or Lucknow. Opaque watercolor and gold on paper; 30.5 x 22.3 cm. Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.351

reinvigoration of imperial Mughal painting, grew up, sheltered by his powerful mother from the murderous intrigues that racked the court after the death of Alamgir in 1707.

The selection of paintings and the object labels have been informed by decades of research and scholarship by the six contributors to the catalogue published on the occasion of the exhibition: the 368-page *Mughal Paintings: Art and Stories*, which presents 401 full-color illustrations of works in the collection. These distinguished scholars from a variety of backgrounds and disciplines tie together the paintings in engaging narratives that delve deeper into the themes of the exhibition. Like Akbar, who commemorated the millennium of Islam with a spectacularly illustrated book, his *Tarikh-i Alfi* (History of a Thousand [Years]), the Cleveland Museum of Art marks its centennial with this publication and exhibition of works intended to delight and amaze the viewer. 



# The 18th-Century Selfie

A new exhibition looks at the role of prints and drawings in pre- and post-revolutionary France

**EXHIBITION**  
**Elegance and Intrigue:**  
**French Society in**  
**18th-Century Prints and**  
**Drawings**

July 16–November 6  
James and Hanna Bartlett  
Prints and Drawings  
Galleries  
**Curator Talk** Wed/Aug  
24, 6:00

**The Cupboard** 1778.  
Jean-Honoré Fragonard  
(French, 1732–1806). Etch-  
ing; 39.1 x 52.3 cm (sheet).  
Edwin R. and Harriet Pelton  
Perkins Memorial Fund,  
1994.196

**The Optical Viewer**  
c. 1794. Frédéric Cazenave  
(French), after Louis Léopold  
Boilly (French, 1761–1845).  
Etching and engraving; 72  
x 53.9 cm (sheet). John L.  
Severance Fund, 2001.15



**James Wehn**  
Andrew W. Mellon  
Foundation  
Pre-Doctoral  
Curatorial Fellow

In *The Optical Viewer*, an etching and engraving made by Frédéric Cazenave around 1794, Antoine Danton and his stepmother, Sébastienne-Louis Gély, look at a stack of large prints using a novelty device that reflects and magnifies the images, perhaps as a fun way to enhance their experience of depth perception. Although Sébastienne-Louis seems to pause only momentarily to turn her gaze toward us, in reality she and her stepson likely posed at length for the artist Louis Léopold Boilly, who painted the portrait before Cazenave reproduced it as a print. Today an equivalent picture might show family members looking up from a digital tablet while someone uses a smartphone to take a snapshot and post it on social media—a process that could take less than a minute from start to finish.

Clearly, times have changed. In the 21st century we largely turn to our electronic devices to find images of the things that interest and entertain us. But in France during the 1700s, as in many early modern cultures, prints were the most efficient method of transmitting visual information. Trained printmakers capitalized on French society’s keen interest in the arts, creating an abundance of affordable works that reflected the tastes of the aristocracy while catering to an aspiring middle class. Closely

related to prints, drawings were of central importance to all types of artists and craftsmen, and though fewer in number and generally more expensive than prints, drawings were also popular among art enthusiasts. *Elegance and Intrigue: French Society in 18th-Century Prints and Drawings* offers a glimpse of how these graphic arts decorated homes, provided entertainment, promoted the latest trends, and, at the end of the century, nurtured the revolutionary spirit that intrinsically altered the fabric of French society.

One theme that the exhibition explores is the use of prints and drawings to foster artists, styles, and products related to the decorative arts. *Silver Sculptural Project for a Large Centerpiece and Two Tureens, Which Have Been Executed for His Lordship the Duke of Kingston*, an etching by Gabriel Huquier, presents a selection of posh tableware designed in the rococo style by Juste-Aurèle Meissonnier, an official goldsmith and architect to King Louis XV. Originally commissioned by the Duke of Kingston, one of the tureens is now a celebrated treasure in the CMA’s collection. Huquier included the etching in his publication *Oeuvre de Juste-Aurèle Meissonnier*, a compilation of prints publicizing the architect’s designs and important



**Zephyre and Flore** c.  
1776. Jean François Janinet  
(French, 1752–1814), after  
Antoine Coypel (French,  
1661–1722). Color wash-  
manner etching and engrav-  
ing with applied gold leaf;  
33.3 x 26.5 cm (sheet). Gift  
of Mr. and Mrs. Robert D.  
Milne in memory of Leona E.  
Prasse, 1987.91

**Jacques Luc Barbier-  
Walbonne** 1796. Jean-  
Baptiste Isabey (French,  
1767–1855). Black chalk with  
stumping, heightened with  
white gouache; 26.2 x 20.7  
cm (sheet). Gift of Harry D.  
Kendrick, 1950.496



commissions, much as a magazine about the latest home interiors might do today. A 1734 advertisement for an earlier suite of designs by Meissonnier proposed that the prints “should pique the curiosity of the public and of the inquisitive of better taste.” The large inscription at the bottom of the print associates the centerpiece and tureens with the illustrious duke, well known in Parisian society, while the lavishly decorated rococo chamber invites viewers to imagine themselves in the duke’s position, as owners of the luxurious tableware.

By the mid-18th century, masterfully finished chalk drawings and watercolors had become increasingly popular in home decor. To produce more affordable printed alternatives, printmakers devised new methods of imitating chalk and watercolor, along with a technique for layering tinted inks on paper. *Zephyre and Flore*, a wash-manner etching and engraving by Jean François Janinet, is a warm and colorful depiction of the classical god of the west wind in the arms of his lover, the goddess of flowers. Janinet further elevated this sensual allegory of spring with a faux frame of hand-applied gold leaf, on top of which he printed an ornamental pattern.

The fun and folly of young lovers was a popular subject, often formulated with a titillating sense of intrigue and a dose of moral judgment. Jean-Honoré Fragonard crafted his etching *The Cupboard* to surprise and delight his audience in a manner similar to a modern-day sitcom with familiar characters and humorous, unexpected twists. A maiden weeps as her boyfriend, caught hiding in a wardrobe, sheepishly faces the girl’s fuming parents. Rumpled bed-sheets and the position of the hat—held low by the

**DRAW**  
**CONNECTIONS**  
#18thcentury #french  
#printsanddrawings

boy to conceal any indication of his sexual arousal—give away the passionate activities of the young lovers. Comically, the hat with a broad ribbon held by the boy belongs to his girlfriend, while his plain hat with a buttoned-up brim hangs in the armoire.

However, life in France at the end of the 1700s became deadly serious, as enlightened demands for equality by the lower classes evolved into a dangerous political fervor. Whereas signs of affluence were cultivated and celebrated under the *ancien régime*, the appearance of moderation and allegiance to egalitarian ideals became important in the early years of the republic. When Jean-Baptiste Isabey exhibited a chalk and gouache portrait of his friend and fellow artist Jacques Luc Barbier-Walbonne in the 1796 Salon, drawings had taken on significance as an especially personal and democratic form of art. Barbier’s tasseled cap and embroidered jacket recall his service as a hussar in the Revolutionary army, and the vest, cravat, and “dog-ear” hairstyle were popular among young male Parisians. Traditionally, however, a man would not be shown smoking, an activity usually associated with the lower class. Isabey’s focus on the long pipe and steady stream of smoke made the drawing especially populist at the time. François Aubertin re-created the portrait as a print for the 1804 Salon, where it was simply described as “The Little Smoker.”

How do you and your friends choose to portray yourselves today? What does your latest selfie say about you? As you visit *Elegance and Intrigue*, marvel at how different 18th-century French art, styles, and stories appear, but also consider how the underlying interests and concerns of that society endure in the 21st century, manifested in our own trendy forms of social media. 🏠



# A Strange Diana

The Roman goddess as painted by Rubens bears more than a passing resemblance to a god

**The Farnese Hercules** in the Naples Archaeological Museum. Photo from Flickr © Steven Zucker

BELOW  
Rubens’s drawing from the sculpture: **Hercules Victorious over Discord** 1615–22. Peter Paul Rubens (Flemish, 1577–1640). Red chalk with some black chalk; 47.4 x 32 cm. The British Museum, 1900.0824.138. © Trustees of the British Museum



Rarely does a professor have a “blink” moment in class, a sudden revelation that seems completely obvious once it enters your consciousness. This happened to me last year in the museum’s galleries while teaching a seminar on appropriation for Case Western Reserve University’s art history majors. We were looking at the Flemish master Peter Paul Rubens’s immense painting *Diana and Her Nymphs Departing for the Hunt*, which hangs prominently on the far wall of gallery 212, and discussing its relationship to another nearly identical version in the J. Paul Getty Museum in Los Angeles.

For a long time I had been perplexed by its main figure, Diana (Artemis in Greek), the goddess of the hunt, who is identifiable by the crescent moon on her forehead. She stares boldly out at the viewer, and is considerably larger than the nymphs that accompany her. Rubens’s version of this classical goddess is not the svelte, athletic, fetching girl that we are accustomed to seeing, but rather a fleshy (one might say Rubenesque), muscular, imposing woman. She holds a distinctive pose with her right leg thrust forward and her left arm akimbo behind her back. Her dangling right arm seems especially prominent, and I knew I recognized it from some other work of art. As I stared at the painting—while my students waited patiently—it suddenly dawned on me that Rubens had chosen a very unlikely model for his monumental Diana.

Rubens’s Diana is none other than a transposed, and transgendered, copy of one of the most famous marble statues from classical antiquity, the *Farnese Hercules*. Now housed in the Naples Archaeological

**Jenifer Neils**  
Elsie B. Smith  
Professor in the  
Liberal Arts,  
Case Western  
Reserve University



Museum, this colossal (over 10 feet tall) statue of the Greek hero resting after his labors was found in the Baths of Caracalla in Rome in 1547. Until 1787 it was on display in the Palazzo Farnese, hence its nickname. The statue was a favorite of Mannerist and Baroque-era artists visiting Rome, and drawings and prints depicting it are numerous; one of the best known is the Dutch artist Hendrick Goltzius’s engraving of 1589, *The Great Hercules*. That Rubens studied this classical work, along with many others, during his 1601–8 sojourn in Rome is proved by his drawings.

His enlivened version of the statue is beautifully rendered in a red chalk sketch in the British Museum’s collection. There was also a life-size plaster cast of the statue in Antwerp in the 17th century, and Rubens himself owned a small-scale replica.

Besides the relaxed pose, the addition of the tiger skin to Diana’s garb recalls the ancient statue. Its head over her left shoulder, in particular, is reminiscent of Hercules’s lion. Rubens has also added hunting dogs and a backdrop of two couples. On the right are a pair of smiling nymphs, one of whom bears the features of the painter’s wife, Isabella Brant (as seen in the museum’s portrait of Brant hanging to the right of the painting in the gallery). A third nymph at the left is not so happy as she struggles to escape the amorous embrace of a randy Pan. One could speculate that in the contrast Rubens is deliberately recalling a famous myth of the youthful Hercules. While tending cattle on a mountain Hercules was visited by two allegorical figures, Vice and Virtue, who offered him respectively a luxurious or a difficult life.

**Diana and Her Nymphs Departing for the Hunt**  
c. 1615. Peter Paul Rubens.  
Oil on canvas; 216 x 178.7  
cm. Leonard C. Hanna Jr.  
Fund, 1959.190



**FURTHER READING**  
Haskell, Francis, and Nicholas Penny. *Taste and the Antique: The Lure of Classical Sculpture 1500–1900*. New Haven, CT: Yale University Press, 1981.  
Jaffé, Michael. *Rubens and Italy*. Ithaca, NY: Cornell University Press, 1977.

To his everlasting glory he chose the latter. The story was depicted in Italian Baroque painter Annibale Carracci’s well-known masterpiece executed for the ceiling of the Farnese Palace in 1596. Rubens surely knew this work as well as the story, and alluded to it in the background of our painting. By choosing the hero’s statue as the prototype for Diana, he may have been reminded of this heroic tale.

The painting is dated circa 1615. A few years later Rubens composed another image of Diana with her nymphs, now in the Prado in Madrid. Known as the *Diana Cazadora*, she bears little resemblance

to the *Farnese Hercules*, except for the left arm. Clearly Rubens rejected this earlier robust model and opted for a more appealing and lithesome goddess of the hunt.

Artists’ fascination with ancient statues like the *Farnese Hercules* has not abated. In 2013 Jeff Koons made a life-size white plaster version of the famous statue to which he added a blue glass spherical garden ornament. Entitled *Gazing Ball (Farnese Hercules)*, Koons’s appropriation is not nearly as subtle as that of Rubens, which went unnoticed until my blink moment. 🍷



# Ten Decades of the Art of Film

For 99 of its 100 years, the CMA has also presented pictures that move

**FILM PROGRAM FIRSTS**  
(and Other Milestones)

**First feature film shown at the CMA** Lotte Reiniger's *The Adventures of Prince Achmed* (Germany, 1926), 1936

**First non-American, non-European film** *Song of China* (China, 1935), 1942

**First summer films** 1967

**First "Wednesday Evening Festivals" films** July 1974

**First Holiday Film Festival** December 1975

**Notable guests** Maya Deren, 1951; Mrs. Robert Flaherty, 1955; Spike Lee and Jim Brown, 2002; Pete Docter, 2003

**Movie not included** in 1973's nine-film "Homage to John Ford": *The Searchers*

**Strangest double feature** Jacques Tati's *Mr. Hulot's Holiday* and Alain Resnais's *Night and Fog*, 1967

The motion picture industry is only 21 years older than the Cleveland Museum of Art. But the fledgling institution wasted little time before welcoming the new art form known as "the movies." A look back through the earliest copies of the *Bulletin of the Cleveland Museum of Art* (the progenitor of this magazine) reveals that movies were shown at the museum as early as 1917.

In the beginning, though, motion pictures weren't necessarily thought of as art. The first films were presented as part of the museum's weekly "Entertainments for Young People," organized by the Education Department. The June/July 1918 *Bulletin* describes an "entertainment" as "a talk on some interesting topic, sometimes illustrated by lantern-slides and usually followed by an appropriate motion picture." The *Bulletin* rarely mentioned the titles of movies that were shown, but when it did, they were educational shorts.

The *art* of film gained more of a foothold at the museum after Mrs. Chester C. Bolton donated a sound projector in 1935. (All movies shown up to that time had apparently been silent.) Though the first true film series to use this new machine was still two years away (this was the Great Depression, and money for installation of the equipment and film rentals had to be raised), the gift sparked a series of meetings, courses, and guest speakers that would pave the way for the museum's embrace of cinema as a new art form.

"During the spring months, many individual conferences were held with leading spirits in the Cleveland motion picture world," wrote then CMA curator of education Thomas Munro in the October 1936 *Bulletin*. His article "Plans for Motion Picture Activities" described one large April gathering where "representatives of the Cinema Club, the Federation of Women's Clubs, the Parent-Teacher Association, the Recreation League, the Public Schools of Cleveland and vicinity, the Junior League, Hawken School, and other organizations" all weighed in on the future of movies at the muse-

**John Ewing**  
Curator  
of Film

um. Even the *Cleveland Plain Dealer* covered this confab. Around this same time the museum offered lectures and courses with titles such as "The Motion Picture as an Art," "Art Standards in the Motion Picture," "How to Appreciate Motion Pictures," and "Motion Pictures: The Art and Its Problems." In January 1936, East Coast cultural critic Gilbert Seldes, one of the country's foremost champions of popular culture, spoke on "The Seven Lively Arts" (film, comics, jazz, et al.), also the title of his most famous book.

All of this activity set the stage for the cinema's "coming out" at the high-culture debutante ball. But this initiative might have also constituted a preemptive defense of the once disreputable, "lowbrow" medium against any who thought that movies would sully the standing of the Cleveland Museum of Art. In the end the tactic worked, and film breached the

fortress of fine arts with little or no discernible dissent. By the fall of 1937, the museum was presenting the five-part program "The History of the Film," the first of a number of series circulated by the Museum of Modern Art's newly established Department of Film. CMA director William Milliken informed Mrs. Bolton of the "great success" of this "first series of our moving picture programs," noting that people had to be turned away from most of the screenings.

For the next five decades, the museum film program operated on two parallel tracks, with "adult" film screenings on select Wednesday nights, Friday nights, or Sunday afternoons, and "Films for Young People" on most Saturdays during the school year. The adult films were grouped into thematic series that often ran for an entire academic year (e.g., "Musicals and Comedies of the 1930s," "Recent Films from Eastern Europe," "Contemporary German Film," "The Spirit of Surrealism"). The young people's films were more free-form, with offerings ranging from cartoons, nature films, and travelogues to comedies, musicals, and adventure films, many



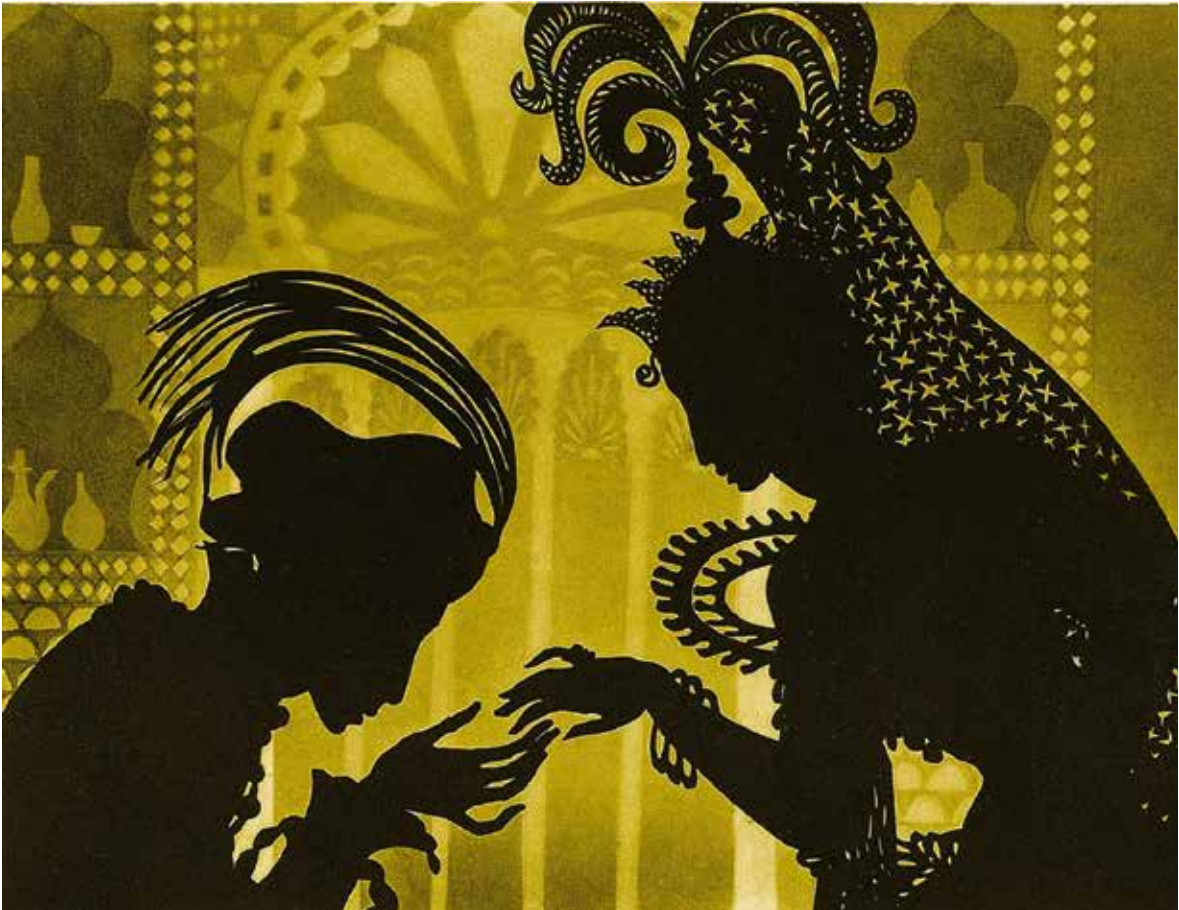
**John Ewing** New guy in 1988

NICHOLAS HLOBECZY



**Film Series Posters** Late 1980s

**The Adventures of Prince Achmed** Lotte Reiniger's 1926 German animated movie seems to have been the first feature film shown at the museum, in 1936.



of them adaptations of famous works of literature. (Even *Hamlet* was shown to children in 1972!)

William E. Ward was the first "Supervisor of Motion Pictures" listed in the *Bulletin*. He held the post from 1951 to 1956.

His successor, Edward F. Henning, rose from Supervisor of Saturday Entertainments in the Education Department in 1952 to Chief Curator of Modern Art. He programmed films from 1956 until he retired in the mid-1980s. When I succeeded him in 1986 (my title was Coordinator of Film Programs), I became the first person hired by the Cleveland Museum of Art to do nothing but manage the motion pictures series.

Beyond personnel, there have been other changes over the decades: in the museum division housing the film program (Education, Curatorial,

Performing Arts); in screening locations (1916 auditorium, Gartner Auditorium, CWRU's Strosacker Auditorium, Morley Lecture Hall); in film gauges and formats (16mm, 35mm, digital); and in the number of movies shown. But the overarching mission of the CMA film program has remained surprisingly steadfast. "The museum can render a distinctive service to the community through presenting certain kinds of films which are rarely or never shown in Cleveland by the commercial theaters," wrote Thomas Munro in 1936. "These include foreign films of high quality but limited box-office appeal; educational films on artistic, historical, and scientific subjects which are now being made by several universities and foundations; amateur films which experiment with new types of technique, photography, and dramatization, such as the abstract and color films; and a few commercially made films of excellent quality, no longer being shown in the theaters." Eighty years later, this same robust mix of classic and contemporary, foreign and domestic, fiction and nonfiction, narrative and experimental lights up the CMA screen. 🏠



# Frida and You

Become part of Frida Kahlo’s iconic self-portrait



**GALLERY 225**  
June 21–September 25

**TALKS**  
Aug 25 and 26, 2:00

**Fulang-Chang and I** 1937 (assembled with painted frame and mirror after 1939). Frida Kahlo (Mexican, 1907–1954). Oil on composition board with painted frame; 56.5 x 44.1 cm. Museum of Modern Art, New York, Mary Sklar Bequest, 277.1987.a. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D. F. / Artists Rights Society (ARS), New York

This summer, museum visitors can commune with the Mexican painter Frida Kahlo when her enigmatic 1937 self-portrait *Fulang-Chang and I* is displayed side by side with a mirror in a matching hand-painted frame that she intended would always be hung alongside the painting. Renowned for her intricate self-portraits, in this one Kahlo assumed her typical pose by turning her face roughly three-quarters to reveal one of her ears, cropping the composition like a square passport-style photograph. Surrounded by lush, sage-colored jungle foliage, Kahlo’s pet spider monkey nuzzles closely near her chest, his glassy black eyes appearing to mimic the artist’s intense, searching gaze. Kahlo repeatedly incorporated simians in her self-portraits to reference surrogate family members (she was never able to bear children), as well as the concept of the “animal self.” On loan from the Museum of Modern Art in New York, this painting was one of the featured works in Kahlo’s first solo exhibition in the United States, held at the Julien Levy Gallery in New York City in 1938. The following year Kahlo presented *Fulang-Chang and I* as a gift to her close friend Mary Sklar, partly in gratitude for Sklar’s purchase of another painting from the Levy show. Kahlo expanded the painting by adding the painted frame with a mirror, so that through Sklar’s reflection the two friends would remain together forever.

When visitors view Kahlo’s painting and framed mirror at the museum this summer, they too will see themselves reflected next to Frida. The effect is both

playful and haunting, hinting perhaps that Kahlo’s self-portraits functioned like mirrors for the artist herself. For even though the Surrealists, especially the group’s founder André Breton, claimed her as one of their one, Kahlo continued to maintain throughout her career that she did not paint her dreams, but rather the richness of her own ever-changing, multifaceted reality. 🏠📖

**Indra K. Lācis**  
Curatorial  
Research  
Assistant

# Gilded Age Elegance

John Singer Sargent’s *Portrait of Helen Sears*

**GALLERY 208**  
The Cleveland  
Foundation Gallery  
September 3–  
November 1

Generously talented, abidingly industrious, and socially adroit, John Singer Sargent was the go-to artist of his generation for fashionable patrons on both sides of the Atlantic who wanted themselves immortalized. For more than four decades, he produced portraits for an impressive number of sitters; indeed, scholars have cataloged more than 600 examples in oil—not counting hundreds more in watercolor, ink, charcoal, or pencil. Regarded today as one of the most gifted portraitists in American art, Sargent is admired for his incisive characterizations and dazzlingly bravura technique. His creations seem to embody the very essence of Gilded Age elegance.

Although the vast majority of his portraits depict adults, Sargent had a special affinity for painting children, whom he also presented with pronounced insight. Typically Sargent’s images of children avoid the trappings of sentimentality and condescension so often adopted by other artists of his era, and *Portrait of Helen Sears*—depicting the daughter of a wealthy Boston couple—typifies this more intellectually complex approach. Even though the six-year-old girl is presented from an elevated and slightly angled point-of-view, as if she were under the watchful eye of a grown-up, she does not return this gaze, nor do her eyes meet those of the painting’s viewer. Rather, she looks off into space, immersed in wistful reflection as her delicate fingers absentmindedly fondle hydrangea blossoms. Ultimately Sargent’s presentation emphasizes Sears’s inner life, those private thoughts and emotions inaccessible to everyone around her.

Exceptionally vivacious brushwork—a dramatic hallmark of Sargent’s style—plays a starring role in the portrait. Sears’s hair, face, and dress are rendered in creamy, fluently applied pigment, an exuberant application additionally matched in the accompanying flowers. Here, Sargent creates a visual shorthand for forms seeming to dissolve under intense illumination, as if spotlighted on a 19th-century stage by gas or arc lamp—an effect thrown into sharper contrast by the composition’s unusually dark background. Sargent’s flair for the theatrical is perhaps unmatched in this portrait, one of his most successful creations. 🏠📖

**Mark Cole**  
Curator of  
American  
Painting



**Portrait of Helen Sears**  
1895. John Singer Sargent (American, 1856–1925). Oil on canvas; 167.3 x 91.4 cm. Museum of Fine Arts, Boston, Gift of Mrs. J. D. Cameron Bradley, 55.1116. Photograph © 2016 Museum of Fine Arts, Boston



# Little Big Painting

Lichtenstein’s Pop Art icon pays a visit

**GALLERY 229**  
Toby’s Gallery for  
Contemporary Art  
June 28–November 17

Roy Lichtenstein is regarded as a key member of the groundbreaking 1960s Pop Art movement, a group of artists that also included Andy Warhol, James Rosenquist, and Marisol. Many pop artists focused on popular culture and mass media, two subjects previously considered unworthy of fine art.

As an artist who was clearly influenced by art history, Lichtenstein no doubt was affected by the seismic shift in the art world caused by Abstract Expressionism, the movement largely based in New York that defined the United States as a global leader in culture. At this time, Lichtenstein was studying fine art at the Ohio State University in Columbus, where he received his MFA degree. In 1951 he moved to Cleveland, where he stayed for several years.

In *Little Big Painting* (1965), one of the most iconic works by the Pop Art master, Lichtenstein

**Beau Rutland**  
Assistant Curator  
of Contemporary  
Art

wryly takes on Abstract Expressionism, rendering the wild gestures of action painting in a hyper-mechanic style. For a painting that is seemingly composed of giant, confident brushstrokes, it is especially amusing that, when studying the work up close, there isn’t a brushstroke in sight. Lichtenstein uses his characteristic Benday dot technique—which originates from the half-tone printing processes of newspapers and comic books—to poignantly send up this style of art that had felt confining to his generation of fellow artists. Mimicking Abstract Expressionism’s haphazard free spirit, Lichtenstein’s version appears mass produced, ready to be marketed and sold. By lampooning what was then considered the height of contemporary art in the visual language of “low culture”—advertising and comic books—Lichtenstein created a landmark icon of American culture. 🏠☰

**Little Big Painting** 1965.  
Roy Lichtenstein (American, 1923–1997). Oil and acrylic on canvas; 172.7 × 203.2 cm. Whitney Museum of American Art, New York; purchase, with funds from the Friends of the Whitney Museum of American Art 66.2. © Estate of Roy Lichtenstein. Digital Image © Whitney Museum, New York



# Adena Effigy Pipe

Unique and iconic, this pipe comes from one of Ohio’s many Native American burial mounds

**GALLERY 231**  
Sarah P. and William R.  
Robertson Gallery  
September 3, 2016–  
January 8, 2017

During the ancient Woodland Period, two related cultures flowered in the Ohio River valley: the Adena (400 BC–AD 100), known in part through their conical burial mounds, and the Hopewell (100 BC–AD 400), who left behind a legacy of large ceremonial enclosures defined by earthen perimeter berms. This extraordinary human effigy pipe was created by an Adena sculptor during the transition between the Adena and Hopewell periods. The pipe was found in a tomb at the lowest level of the famous Adena Mound, near Chillicothe, Ohio; the tomb contained the remains of a man whose importance was marked by the unrivaled wealth of his grave goods. Most remarkable was the pipe, which laid near his left hand.

The identity of the pipe’s standing male remains a matter of speculation, in part because the effigy is unique in the history of Native American art. Perhaps a revered ancestor, mythical hero, or

**Susan E. Bergh**  
Curator of Pre-Columbian  
and Native North  
American Art

shaman, the figure has an idealized, broad-shouldered body with the lean, muscular appearance of a youth at the height of his physical powers. The flexed knees, open mouth, and swelling throat could refer to a ritual performance involving dance and song. It is unknown how tobacco relates to the figure’s meaning, but matter it must since tobacco smoking and pipes are linked to essential religious beliefs and ritual practice among Native Americans. Sacred tobacco was burned in a bowl between the figure’s feet, the smoke traveling through a tube within the body to the mouthpiece atop the head.

The Adena Mound was excavated in 1901 by William C. Mills of the Ohio State Archaeological and Historical Society, known today as the Ohio History Connection. Since the pipe’s discovery, it has become an icon of Ohio archaeology and in 2013 was designated the official state artifact. 🏠☰

**Adena Effigy Pipe**  
(front and rear views),  
800 BC–AD 1. Stone (Ohio  
pipestone); 20.3 x 6.6 x  
5.1 cm. Ohio Historical  
Society, Courtesy of the  
Ohio History Connection,  
AP-1492





# Lords of the Ring: Boxing Films before *Rocky* and *Raging Bull*

Boxing movies have long been a staple of American cinema—even today, with such recent releases as *Southpaw* and *Creed*. But one must look at an online list to see just how many boxing movies have been produced over the years. Wikipedia enumerates more than 250—enough to constitute a genre.

Boxing’s hold on Hollywood is understandable. The world of prizefighting is rife with dramatic possibilities: the poor using fisticuffs to pull themselves out of poverty; successful fighters failing to resist the temptations and vices that accompany fame and fortune (mostly booze and women); upright boxers trying to steer clear of corrupt promoters; and down-and-out pugilists struggling to get back on their feet with one last comeback bout. Beyond gripping narratives, filmmakers are drawn to boxing because the spectacle of two men throwing punches and trying to best each other in speed, strength, and stamina is elemental, and makes for exciting action cinema. The structure of boxing matches also translates well to the big screen. Individual rounds can play out like chapters or acts. And the ten-count leading to victory for one combatant and defeat for the other can generate edge-of-the-seat suspense.

Our centennial exhibition *Stag at Sharkey’s: George Bellows and the Art of Sports* affords an opportunity to revisit some of the screen’s indelible fight dramas. Because *Rocky* and *Raging Bull* are well known and widely shown, we focus on the great boxing movies made during the five decades before those modern classics. All are knockouts.

Each film \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.



**Champion** Kirk Douglas (born 12/9/1916, still standing)

**John Ewing**  
Curator of Film



**Requiem for a Heavyweight** Twilight zone

**The Champ** Wed/July 6, 7:00. Fri/July 8, 7:00. Directed by King Vidor. With Wallace Beery and Jackie Cooper. In this sentimental but affecting pre-Code melodrama, a washed-up, alcoholic prizefighter tries to retain custody of his beloved young son. Beery won the Oscar; Irving Berlin did the music. (USA, 1931)

**Body and Soul** Wed/July 13, 7:00. Fri/July 15, 7:00. Directed by Robert Rossen. With John Garfield and Lilli Palmer. A boxing champion who has drifted into corruption and immorality tries to get back on track. This hard-hitting, anti-capitalist critique of the boxing world helped land some of its makers before the House Un-American Activities Committee. “The fight film to which all others are compared” –*TV Guide*. (USA, 1947)

**The Set-Up** Wed/July 20, 7:00. Fri/July 22, 7:00. Directed by Robert Wise. With Robert Ryan and Audrey Totter. In this intense real-time drama, an aging pugilist seeks one more victory in the ring, despite his wife’s insistent pleas that he hang up his gloves. “The boxing movie to lick all others” –*Time Out Film Guide*. (USA, 1949)

**Champion** Wed/July 27, 7:00. Fri/July 29, 7:00. Directed by Mark Robson. With Kirk Douglas, Arthur Kennedy, and Lola Albright. An impoverished young fighter is corrupted by power as he ruthlessly boxes his way to the top. “A landmark film that should be on everyone’s must-see list” –*AllMovie.com*. (USA, 1949)

**The Harder They Fall** Wed/Aug 3, 7:00. Fri/Aug 5, 7:00. Directed by Mark Robson. With Humphrey Bogart, Rod Steiger, and Jan Sterling. Bogart (in his last role) plays an ex-sportswriter turned boxing PR man, uncomfortable in a world of exploitation, corruption, and fixed fights. From a novel by Budd Schulberg. (USA, 1956)

**Somebody Up There Likes Me** Wed/Aug 10, 7:00. Fri/Aug 12, 7:00. Directed by Robert Wise. With Paul Newman, Pier Angeli, and Everett Sloane. Rebellious troublemaker and petty criminal Rocky Graziano rises from the streets of New York to World Middleweight Champion in this all-star biopic that won an Oscar for its cinematography. (USA, 1956)

**Requiem for a Heavyweight** Wed/Aug 17, 7:00. Fri/Aug 19, 7:00. Directed by Ralph Nelson. With Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, and Cassius Clay. In this film version of Rod Serling’s Emmy-winning television drama, a bruised, battered, but still proud prizefighter faces retirement and the uncertain next chapter in his life. (USA, 1962)

**Fat City** Wed/Aug 24, 7:00. Fri/Aug 26, 7:00. Directed by John Huston. With Stacy Keach, Jeff Bridges, and Susan Tyrrell. Two small-time boxers—one on the way up, one on the way down—struggle to escape their dead-end existence in depressed Stockton, California. One of John Huston’s best films. (USA, 1972)

All CMA films shown in Morley Lecture Hall, unless noted.

## New & Newly Restored Films

All shown in Morley Lecture Hall. Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

**Songs My Brothers Taught Me** Sun/July 10, 1:30. Directed by Chloé Zhao. This laid-back, evocatively shot drama focuses on two Lakota teens living with their single mother on South Dakota’s Pine Ridge Indian Reservation. The two, who are very close, take different paths after learning of the death of their long-absent, rodeo-cowboy dad. Cleveland premiere. (USA, 2015)

**Medium Cool** Sun/July 17, 1:30. Directed by Haskell Wexler. With Robert Forster, Verna Bloom, and Peter Bonerz. The late great cinematographer and leftist



Haskell Wexler directed this groundbreaking, influential classic—a unique mix of fiction and cinéma vérité in which an amoral TV news cameraman shoots the street demonstrations/riots during the 1968 Democratic National Convention in Chicago. Adults only! (USA, 1969)

**The Last Man on the Moon** Sun/July 24, 1:30. Directed by Mark Craig. With Eugene Cernan, Alan Bean, and James Lovell. Apollo astronaut Gene Cernan, the last American to walk on the lunar surface, is profiled in an inspiring documentary that celebrates heroism while also calculating the personal cost of celebrity. “Effortlessly enjoyable” –*Hollywood Reporter*. Cleveland theatrical premiere. (UK, 2014)

**The Birth of Saké** Sun/July 31, 1:30. Directed by Erik Shirai. This documentary profiles Japan’s Yoshida Brewery, a 144-year-old, family-owned company where manual laborers work in harsh conditions to make traditional, world-class saké amid much competition and a changing marketplace. “A richly immersive documentary . . . An elegy for a time-honored but slowly vanishing way of life” –*Variety*. Cleveland theatrical premiere. (Japan/USA, 2015)

**My Love, Don’t Cross That River** Sun/Aug 7, 1:30. Directed by Jin Mo-young. The highest grossing indie documentary in South Korean film history, this moving new nonfiction film is an intimate portrait of an elderly couple nearing the end of their 76-year life together. Winner of the Audi-



**Jodhaa Akbar** Movie Mughals

**A STORY OF MUGHAL INDIA Jodhaa Akbar** Sun/Aug 21, 1:00. Directed by Ashutosh Gowariker. With Hrithik Roshan and Aishwarya Rai. “Bollywood in rousing form” is how the *Time Out Film Guide* describes this lavish, 3.5-hour colorful Indian musical epic from the director of the Oscar-nominated *Lagaan*. Set during the 16th century, the film tells of a Rajput princess who resents that her marriage to a Mughal emperor is merely one of political expedience. Music by A. R. Rahman (*Slumdog Millionaire*). Special admission \$12; CMA members, seniors 65 & over, students \$9; no vouchers or passes. (India, 2008)

**Hieronymus Bosch, Touched by the Devil** Sun/Aug 28, 1:30. Wed/Aug 31, 7:00. Directed by Pieter van Huystee. Organizers of a major 2016 Bosch exhibition at Holland’s Noordbrabants Museum in ’s-Hertogenbosch try to solve some of the mysteries surrounding the 25 extant panels by this medieval painter, who was born 500 years ago in their town. Cleveland premiere. (Netherlands, 2016)

**Yarn** Avant-crochet



**The Last Man on the Moon**  
Lunar memories





ROBERT MULLER

## Open the Summer Olympics at MIX: Games

After a brief post-Solstice vacation in July, MIX returns in a big way on Friday, August 5, with MIX: Games. Held outside on the south terrace, MIX: Games is an opportunity to celebrate the 2016 Summer Olympic Games with WKYC Channel 3, NBC’s local affiliate. Dually inspired by the Olympics and the current exhibition *Stag at Sharkey’s: George Bellows and the Art of Sports*, the evening will feature a sporty international flavor. Reserve your tickets early, as the August MIX—historically the museum’s biggest event of the year after Solstice—is likely to sell out.

**Aaron Petersal**  
Director of Visitor  
Experience and  
Membership

**MIX: Games** Fri/Aug 5, 5:00–10:00. \$10, CMA members free.

Supported by Great Lakes Brewing Company



ROBERT MULLER

## Ohio City Stages

The city’s premier summer global music series returns! Now in its fourth year, Ohio City Stages is the museum’s free outdoor concert series on Wednesday evenings in July at Transformer Station. Celebrate summer in the city with an evening in Hingetown, featuring the very best of musical artists from around the world. These upbeat concerts are fun for all. Stay tuned online for the complete artist lineup. Also coming later this summer: the online announcement of the fall/winter series of performing arts events.

**Thomas Welsh**  
Director of  
Performing Arts

Supported by Ohio City Inc., Great Lakes Brewing Company, Dominion, and the Sears-Swetland Foundation

Visit [cma.org/performingarts](http://cma.org/performingarts) for in-depth information about these and other upcoming concerts.

Performing arts supported by Medical Mutual

## Celebrating the Art of Piano

Music competitions provide an outstanding opportunity for young people in a competitive world. They help musicians hone their skills, make invaluable personal and professional contacts, and, in many cases, launch careers. A musician faces a lifetime of competitions, whether for a position with an orchestra, to join the faculty of a conservatory, or simply securing enough engagements to make a decent living. Great competitions—and the amazing artists who participate in them—deserve our support and are worthy of celebration.

**Pierre van der Westhuizen**  
President and CEO,  
Cleveland International  
Piano Competition

The Cleveland International Piano Competition and Festival’s primary location at the Cleveland Museum of Art has allowed us to create a multifaceted, two-week event, “Celebrating the Art of Piano.” With the competition performances creating a firm foundation of artistry and technical skill of increasing intensity, we have expanded the festival with additional features to engage the entire community.

We kick off with a wonderful opening ceremony hosted by Robert Conrad of WCLV FM 104.9. The evening features a performance of Gershwin’s *Rhapsody in Blue* by 2013 Mixon First Prize winner Stanislav Khristenko and CityMusic Cleveland, led by renowned violinist and conductor Joel Smirnoff. Then the Anderson & Roe Piano Duo and jazz pianist Dan Tepfer perform at the Maltz Performing Arts Center at Case Western Reserve University on July 30 and 31, re-



GREGORY M. DOWLEY

spectively. In addition to the film series being expanded to include four films, Edna Golandsky, founder and artistic director of the renowned Golandsky Institute, presents a workshop and Stanislav Khristenko participates in a Competition Conversation. The hugely popular Jury Roundtable also returns. Lastly, we welcome an entirely new audience this year with “PianoKids at CIPC.” Fifty students ages 8 to 12 from the City of Cleveland will spend a day at the competition participating in a hands-on musical day camp.

“Celebrating the Art of the Piano” takes place July 24 through August 7. Visit [clevelandpiano.org](http://clevelandpiano.org) to view details and buy tickets. CMA members receive a 16% discount on tickets with code CIPC16.



Truth and Beauty: Writing about Art

Take a walk through the galleries and you'll find a number of artworks inspired by the written word. Aaron Douglas's *Go Down Death* illustrates a verse by James Weldon Johnson; Abraham Hondius's painting *The Monkey and the Cat* was inspired by Aesop's fables; ships described by Homer float around the rim of a red-figure dinos.

That inspiration works both ways. Seeking to re-create the art-viewing experience for their readers through rich, detailed sensory descriptions, ancient Greeks used ekphrastic writing in their poems, plays, and rhetoric. Even purely imaginary objects such as the shield of Achilles in the Iliad came alive under the pen of a particularly talented poet.

Over two millennia later, ekphrasis is still a vital tool for writers. This August, join us at the museum and learn how ekphrasis can enrich your own work in "Truth and Beauty: Writing about Art," a two-session workshop led by Kathleen Cervený, Cleveland Heights poet laureate emeritus, and presented by Literary Cleveland.

**Truth and Beauty: Writing about Art** Two Sat/Aug 20 and 27, 1:00–3:00. Hands-on poetry workshop exploring links between visual art and the art of words. Enjoy writing exercises, gallery visits, and feedback on your work. \$35, CMA and Literary Cleveland members \$30.



**The Monkey and the Cat** probably 1670s. Abraham Hondius (Dutch, c. 1625–1695). Oil on canvas; 62.2 x 73.7 cm. Gift of the Butkin Foundation, 1979.82

**Bethany Corriveau**  
Audience Engagement Specialist

Talks and Tours

*Tours are free and meet at the atrium desk unless noted.*

**Guided Tours** 1:00 daily, plus Sat and Sun at 2:00 and Tue mornings at 11:00. Topics vary; see clevelandart.org.

**Art and Stories from Mughal India Tours** Aug 9–Oct 9, Tue at 11:00, Thu and Sun at 2:00. Limit 25. Free tour ticket required.

**CMAtennial Tours** Wed/July 13 and Aug 10, 6:30 (members only) and Sat/July 9 and Aug 13, 1:30. Celebrating 100 years since our doors opened, we offer these new audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways.

**Art in the Afternoon** First Wed of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

**In Conversation: Barbara Tannenbaum and Michael Loderstedt** Wed/July 13, 6:00. Curator of photography Barbara Tannenbaum and artist Michael Loderstedt discuss large-scale prints in the context of the exhibition *BIG*.

**Curator Talk: George Bellows** Wed/Aug 17, 6:00. Curator of American painting and sculpture Mark Cole leads this exploration of the exhibition *Stag at Sharkey's: George Bellows and the Art of Sports*.

**Curator Talk: Pressed to Impress—Prints and Society in 18th-Century France** Wed/Aug 24, 6:00. Join James Wehn, guest curator of *Elegance and Intrigue: French Society in 18th-Century Prints and Drawings*, on an exploration of the various roles prints played in French art and culture during the 1700s, especially among the rapidly growing middle class.

**Curator Chats: Art and Stories from Mughal India** Every Tue, 12:00, starting Aug 2. Join curator of Indian and Southeast Asian art Sonya Rhie Quintanilla for a discussion of works from the exhibition *Art and Stories from Mughal India*. Each week, explore a new theme or story. Limit 30. Meet in the exhibition.

Aug 2 *Akbar the Great, The Man Who Created the Style*

Aug 9 *Games and Competition in Mughal Paintings*

Aug 16 *Healing Powers and Mughal Art*

Aug 23 *Gesture of Amazement: Indexing the Unbelievable*

Aug 30 *Wine, Women, and Song: Entertainment at the Mughal Court*

**Centennial Chats** Other museums are celebrating our centennial by lending masterpieces from their collections! Check them out with our curators and educators in these short talks.

July 5 and 6, 2:00. *Royal Banquet for Celebration of the 40th Birthday and 30-Year Rule of King Sunjo*, Samsung Museum of Art. Meet in gallery 236.

July 28 and 29, 2:00. Barnett Newman, *Onement IV*, Allen Memorial Art Museum. Meet in gallery 227.

Aug 9 and 10, 2:00. *White Tara*, Asia Society. Meet in gallery 237.

Aug 25 and 26, 2:00. Frida Kahlo, *Fulang-Chang and I*, MoMA. Meet in gallery 225.

**CWRU Art History**

Museum members may audit selected CWRU art history courses. Register through the ticket center. Registration opens July 5.

**ARTH 260 Art in Early Modern Europe.** Tue/Thu, 10:00–11:15. Erin Benay

**ARTH 302/402 Buddhist Arts of Asia.** Tue/Thu, 10:00–11:15. Noelle Giuffrida

The Cleveland Symposium

**Collections: Celebration** The Case Western Reserve University–Cleveland Museum of Art Joint Graduate Program in Art History and Museum Studies annual symposium takes place on Friday, October 28. Dealing broadly with topics of patronage, art as a commodity, historical narrative, cross-cultural exchange, and monuments, this year's daylong event honors the museum's centennial. We welcome Dena Woodall, associate curator of prints and drawings at the Museum of Fine Arts, Houston, as the event's keynote speaker.



For Teachers

**Art to Go** See and touch amazing works of art at your school, library, community center, or other site. Call 216-707-2467 or visit clevelandart.org.

Supported by Ernst & Young

**Educator Open House** Wed/Aug 10, 2:30–5:30. RSVP for this free event by August 3 by e-mailing heppley@clevelandart.org.

**Distance Learning Subsidies** Subsidies may be available for live, interactive videoconferences for your school. For topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

**TRC to Go** From artworks to teaching kits, explore ways that the CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). Register through the ticket center.

**Art and Fiction Book Club** Three Wed/Aug 17, 24, and 31, 1:30–2:45; or Thu/Aug 18, 25, and Sep 1, 1:30–2:45. Discover the epic love story of *Layla and Majnun* and explore the exhibition *Art and Stories from Mughal India*. \$45, CMA members \$35. Please register for either the Wednesday session or the Thursday session, not both. Space is limited.

For up-to-date information regarding educator events and workshops, visit cma.org/learn.

**Join In**

**Art Cart** Second Sunday of every month, 1:00–3:00. Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

*Early America: Artistry of a Young Nation* July 10

*Asia* Aug 14

**Make & Take: Craft with Style** Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make craft projects and grab a drink! \$5.

*Geometric Garland* July 13

*Marbleized Beads* Aug 10

**Meditation in the Galleries** Sat/July 9 and Aug 13, 11:00, galleries 247 and 218. Clear your mind and refresh your spirit in the serene atmosphere of the glass box galleries. All are welcome; no prior experience with meditation required. \$5; advance registration recommended. Space is limited; drop-ins accommodated as space permits.

**Trivia Night: Small-Screen Savvy** Fri/July 15, 7:00, North Court Lobby. Test your knowledge with questions ranging from the Golden Age of TV to Netflix (as usual, sharp eyes will find clues in the form of artworks from the collection). \$5 suggested donation.

**Yoga at the Museum** Sat/Aug 20, 11:00, North Court Lobby. Advance registration required. \$20, CMA members \$15. Limit 30. Please bring your own mat.



Yoga at the Museum

Starting in August, Yoga at the Museum goes monthly! Inspired by the success of yoga classes offered during *Yoga: The Art of Transformation* in 2014, we experimented with a quarterly yoga program beginning in summer 2015. The results of the experiment are in—and they are good! Participants loved this unique experience, which combines gallery explorations with yoga practice in the atrium's North Court Lobby. Museum educators and Atma Center instructors work together to choose a theme for each session to guide the selection of artworks on the tour and poses or meditative exercises in the yoga session.

Yoga at the Museum is now the third Saturday of every month at 11:00. All levels and ages are welcome. In August, explore the centennial exhibition *Art and Stories from Mughal India* and discover related yoga poses.

Space is limited; reserve early to avoid disappointment. \$20, CMA members \$15.

Workshops

**Truth and Beauty: Writing about Art** See page 22.

**Art Together Family Workshops** See page 25.

**Chalk Workshops** Don't miss the 27th annual Chalk Festival on Sat–Sun/Sep 17–18, 11:00–5:00.

**Chalk Making and Street Painting** Sun/Sep 11, 2:00–4:30; repeats Wed/Sep 14, 6:00–8:30. Children under 15 must register and attend with an adult. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

**Community Arts around Town**

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

**Art Crew** Characters based on objects in the museum collection. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or e-mail commartsinfo@clevelandart.org.



# Children and Caregivers

The Cleveland Museum of Art offers especially rich and engaging programming for children of all ages, not to mention a chance for at-home caregivers to participate in energizing social activities with adults. In the last five years, the museum has worked to meet the needs of young children and their caregivers. Even with infants in strollers, caregivers can join in on provocative gallery discussions during free stroller tours, while Art Stories, a program that connects children’s literature to the museum’s collection, allows toddlers to join in on the conversation. Art-making starts young at the museum. My Very First Art Class allows students as young as 18 months, accompanied by a grown-up, to begin exploring the collection through the creative process. The students leave each class with tangible products as well as intangible ones such as increased confidence and communication skills.

**Seema Rao**  
Director,  
Intergenerational  
Learning



DAVID BRICHFORD

## New This Fall! CMA Baby

Four Tue/Sep 6–27, Oct, 4–22, Nov 1–22, 10:30–11:00. *You and Me, Color, and Animals.*

See the CMA through baby’s eyes in four-week sessions designed for babies (birth to 18 months) and their favorite grown-up. Advance registration required. Adult/baby pair \$35, CMA members \$28. Limit nine pairs. Register now for September and October. Registration for November begins September 1 for members; general registration September 15.

## My Very First Art Class

Four Fri/Sep 9–30, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *You and Me, Shape, Outside, and Animals.*

Four Fri/Oct 7–28, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Line, Sounds, Opposites, and Fall.*

For young children and their favorite grown-up. Adult/child pair \$65, CMA members \$55. Additional child \$24. Limit nine adult/child pairs.

## Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us—now in the galleries! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free. Register through the ticket center. Space is limited.

*W is for Water* July 7

*X is for X Marks the Spot* July 14

*Y is for Yellow* July 28

*Z is for Zoo* Aug 4

*All about the Artist: Calder* Aug 11

*All about the Artist: Monet* Aug 18

*All about the Artist: Matisse* Aug 25

**\*\*Note:** No Art Stories on July 21.

## Stroller Tours

Second and third Wed of every month, 10:30–11:30. You need a baby in tow for this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing where no one minds if a baby offers an opinion. Limit 10 pairs. Free. Register through the ticket center; meet at the atrium desk.

*Cleveland Connections* July 13 and 20

*Around the World* Aug 10 and 17

*What’s My Line?* Sep 14 and 21

## Second Sundays

Bring your family on the second Sunday of every month for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

*From Big to Little* Sun/July 10, 11:00–4:00. Play with scale and perspective as we look at how artists use size in their compositions.

*Artful Tales of India* Sun/Aug 14, 11:00–4:00. Explore the minute perfection of Mughal book arts while making your own tiny masterpieces, and enjoy a performance of Indian dance.

Supported by Medical Mutual

## Summer Camps

**Wearable Art Camp with the Cleveland Museum of Art** Mon–Fri/July 25–29, 9:00–4:00. Held at Laurel’s Lyman Campus and the museum. This five-day camp is for children entering grades 5–8. \$425. Register at laurelschool.org/summer.

## Family Game Night

**Family Game Night: Birthday Edition 2016** Fri/Aug 12, 5:30–8:00. There are more than 100 ways to have fun at Family Game Night as we celebrate summer *and* the museum’s centennial with games, puzzles, and an action-packed quiz show in the atrium. The evening ends with a special themed scavenger hunt through the galleries. Expect challenges and family-friendly competition for all ages. \$24 per family, CMA members \$20; day of event \$25. Register online or through the ticket center.



DAVID BRICHFORD

## Museum Art Classes for Children and Teens

Three choices for summer fun!

Four Sat/July 9, 16, 30 and Aug 6, 10:00–11:30 or 1:00–2:30. Most classes \$56, CMA members \$48. Art for Parent and Child \$64/\$56.

Four weekdays, July 5–8, 10:00–11:30. \$56, CMA members \$48. No Parent and Child class this session.

Five weekdays, July 25–29, 10:00–11:30. \$70, CMA members \$60. All different projects from the early July session. Sign up for both weeks! No Parent and Child class this session.

Drop-ins \$15 per class, space permitting. E-mail dhanslik@clevelandart.org for information.

Each week, classes visit the galleries then experiment with different techniques based on the masterpieces they’ve discovered.

## Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio.

**Drawing Workshop** Sun/July 24, 1:00–3:30. *Converging Lines* inspires this drawing workshop. No experience necessary. Adult/child pair \$36, CMA members \$30; each additional person \$10. Register now!

**Encaustic Painting Workshop** Sun/Aug 14, 1:00–3:30. Melted wax is very hot; workshop recommended for ages 8 and up. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration July 1, nonmembers July 15.

**Still-Life Painting Workshop** Sun/Sep 18, 1:00–3:30. Come paint our super-sized still life. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration August 1, nonmembers August 15.



HOWARD AGHEEET

## The New Studio Play

The renovated Studio Play offers children an accessible introduction to the museum’s collection while building a foundation of visual literacy and art appreciation. The new technology in Studio Play encourages open-ended creativity through awe-inspiring interactives such as a human magnifying glass, a kinetic presentation of artwork using your own body movements, and a “create studio” where you can explore different art-making techniques. Make a portrait, splatter paint, shape clay, and create a collage using museum works as inspiration. These new interactives provide both a foundation and a gateway into the world of art for our youngest generation of visitors.

**Jane Alexander**  
Chief Information  
Officer

Supported by PNC

## Adult Studios

Learn from artists in informal studios with individual attention. For more information, e-mail adultstudios@clevelandart.org. Supplies info at the ticket center.

**Gesture Drawing** Three Sun/July 24–Aug 7, 12:30–3:00, classroom F. Instructor: Susan Gray Bé. \$95, CMA members \$85.

**Painting for Beginners (Oil and Acrylic)** Eight Tue/Sep 13–Nov 1, 10:00–12:30, classroom F. Instructor: Susan Gray Bé. \$202, CMA members \$155.

**Introduction to Drawing** Eight Tue/Sep 13–Nov 1, 1:00–3:30, classroom H. Instructor: JoAnn Rencz. \$150, CMA members \$120.

**Drawing in the Galleries** Eight Wed/Sep 14–Nov 2, 10:00–12:30, classroom F. Instructor: Susan Gray Bé. \$202, CMA members \$155.

**Introduction to Painting** Eight Wed/Sep 14–Nov 2, 10:00–12:30, classroom H. Instructor: Cliff Novak. \$195, CMA members \$150.

**Drawing in the Galleries Evening** Eight Wed/Sep 14–Nov 2, 6:00–8:30, classroom F. Instructor: Susan Gray Bé. \$202, CMA members \$155.

**Composition in Oil** Eight Fri/Sep 16–Nov 4, 10:00–12:30, classroom F. Instructor: Susan Gray Bé. \$202, CMA members \$155.

**Composition in Oil Evening** Eight Fri/Sep 16–Nov 4, 6:00–8:30, classroom F. Instructor: Susan Gray Bé. \$202, CMA members \$155.

**Watercolor** Eight Wed/Sep 14–Nov 2, 10:00–12:30, classroom G. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

**Watercolor in the Evenings** Eight Wed/Sep 14–Nov 2, 6:00–8:30, classroom G. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

**Beginning Watercolor** Eight Thu/Sep 15–Nov 3, 10:00–12:30, classroom G. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

**Multimedia Abstract Art** Eight Thu/Sep 15–Nov 3, 1:00–3:30, classroom H. Instructor: JoAnn Rencz. \$195, CMA members \$150.

**All-Day Workshop: Lotus Chinese Painting** Tue/Sep 6, 10:00–4:00 (lunch on your own), classroom E. Instructor: Mitzi Lai. \$90, CMA members \$70. Completion of Four Gentlemen course is a prerequisite.

**All-Day Workshop: Painting on Silk** Sat/Sep 24, 10:00–4:00 (lunch on your own), classrooms F & G. Instructor: Susan Skove. \$90, CMA members \$75.

**Gesture Drawing** Three Sun/Oct 16–30, 12:30–3:00, classroom F, atrium, and galleries. Instructor: Susan Gray Bé. \$95, CMA members \$85.

*To register for classes call the ticket center at 216-421-7350 or visit [clevelandart.org](http://clevelandart.org).*





## A Tribute to Diane DeBevec

Since the 1990s the Womens Council has benefited from the expertise of Diane DeBevec. Former council chair (1993–95) Maggy Woodcock remembers accepting museum director Evan Turner’s advice to bring on board someone to help the council foster volunteerism. The perfect person, he said, was already working at the museum: Diane DeBevec, who became a part-time coordinator of volunteers for the council, which then funded her salary.

Diane continued in that role during the 1995–97 term of chair Carol Michel, who says that Diane “helped us to grow and develop as a viable organization.” Soon Diane became the council’s full-time liaison, a position she held up to her retirement in June.

“It is impossible to separate Womens Council from Diane DeBevec.” —Peta Moskowitz, Chair, 1999–2001

“An angel on my shoulder” —Helen Cherry, Chair, 2001–3

“I hope Diane begins this next phase with a justified sense of pride and joy in what she has accomplished at the CMA.” —Janet Coquillette, Chair, 2003–5

“A friend with many opportunities for her talents and knowledge to continue enriching the lives of others” —Linda McGinty, Chair, 2005–7

“I sincerely doubt the council will be able to replace Diane with someone with the same commitment, loyalty, and genuine respect for the organization.” —Kate Stenson, Chair, 2007–9

“Diane was a tremendous resource and support to me both as chair and as a staff member.” —Marianne Bernadotte, Chair, 2009–11

“We worked so closely together, we finished each other’s sentences. We are a better organization because of Diane; she will be missed.” —Joanne Cowan, Chair, 2011–13

“I thank Diane for sharing her expertise and for helping to kick off and support so many of the council’s programs.” —Sabrina Inkley, Chair, 2013–15

“Many an e-mail trail was prolonged by the sheer fun of playing with words. I will miss Diane and our repartee.” —Josie Anderson, Chair, 2015–17

Congratulations on your well-deserved retirement, Diane!

## Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

Sarah P. and William R. Robertson

Larry\* and Barbara S. Robinson

Mr. and Mrs. Elliott L. Schlang

Mr. and Mrs. Michael Sherwin

Laura and Alvin A. Siegal

Dr. and Mrs. Conrad C. Simpfordorfer

Lauren and Steve Spilman

Mr. and Mrs. Eugene Stevens

Susan and John Turben Foundation

\*deceased

## In the Store

Members take 25% off centennial merchandise including the 14 oz. ceramic mug below (\$8.95 regular price). Other items: embossed journal (\$9.95), tote bag (\$12.95), Spectra water bottle (\$15.95), key ring (\$9.95), and thermos/mug set (\$32).



## Centennial Events

**Clevelanders: Portraits of Our Community** In celebration of our city and the museum’s 100th birthday, the CMA presents a special community art project, *Clevelanders: Portraits of Our Community*, where you can create and share original portraits!

### HOW TO PARTICIPATE

Use any medium and take inspiration from the museum’s collection to create unique portraits, which will be shared on the CMA’s Instagram account @PortraitsOfClevelanders.

Submit portraits in a number of ways:

- Use the hashtag #CMAPortraits
- Tag us directly on Instagram @PortraitsOfClevelanders
- E-mail your image to PortraitsOfClevelanders@clevelandart.org

Help us reach our goal of collecting 1,916 portraits in honor of #100yearsofCMA!

**Studio Go** The museum’s mobile art studio, Studio Go, delivers hands-on art experiences to neighborhoods across northeast Ohio. People of all ages can participate in art making and art exploration activities that spark curiosity and create deeper connections to the museum’s world-renowned collection. Launched in May, Studio Go is touring communities across the region through October.

Use #CMASudioGo to follow the truck on social media!

Studio Go is made possible through the generous support of American Greetings Corporation.

**CMA x 100** Sat/Oct 22. Don’t forget the big benefit party coming up in October. If you would like an invitation, call 216-707-2267. To inquire about corporate sponsorship, contact Lauren Marchaza at lmarchaza@clevelandart.org or 216-707-2195.



Find the two artworks that were “mashed” together to make the images here.

Want to check your answers? Bring your game to the atrium desk.







**FRONT COVER**

**A floral fantasy of animals and birds (Waq-waq)** early 1600s. Mughal India. Opaque watercolor and gold on paper; 20 x 12.6 cm. Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.319

**ABOVE**

**G.O.P. Convention, Cleveland** 1936. Thomas Hart Benton (American, 1889–1973). Pen and brush and black ink and black crayon, with graphite; 35.6 x 51.5 cm. Leonard C. Hanna Jr. Fund, 1995.70 © T. H. Benton and R. P. Benton Testamentary Trusts / UMB Bank Trustee / Licensed by VAGA, New York, NY

**Centennial Sponsors**

Presenting centennial sponsor

**KeyBank**  
KEY

Supporting centennial sponsor

**EAT•N**

Centennial app  
**PNCBANK**